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VOL. 1 NO. 10

FREE

IT'S ONLY A
ROLL
ROCK & ROLL

THE GODZ
THE RAMONES
KISS

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IT'S ONLY ROCK'N'ROLL

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- # 1-Elvis Costello, Graham Parker, Ramones, Rock'n'Roll Radio-SOLD OUT
- # 2-Beach Boys, Art Garfunkel, New Wave, Bowie, Lou Reed, Garland Jefferys
- # 3-Elvis Costello, Photographing Concerts, Nick Lowe, Mahogany Rush
- # 4-Patti Smith, Nick Lowe Part II, Vince Vance and the Valiants
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- # 6-UFO, Blondie, Nitzinger, Blac Dog, Kenny and the Kasuals
- # 7-Cheap Trick, Talking Heads, Garfield, Blue Oyster Cult, Foreigner
- # 8-Sammy Hagar, Riot, Toby Beau, UK Squeeze, Van Morrison
- # 9-Van Halen, The Who, Triumph, 1978 Reader's Poll



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ISSUE # 2



ISSUE # 3



ISSUE # 4



ISSUE # 5



ISSUE # 6



ISSUE # 7



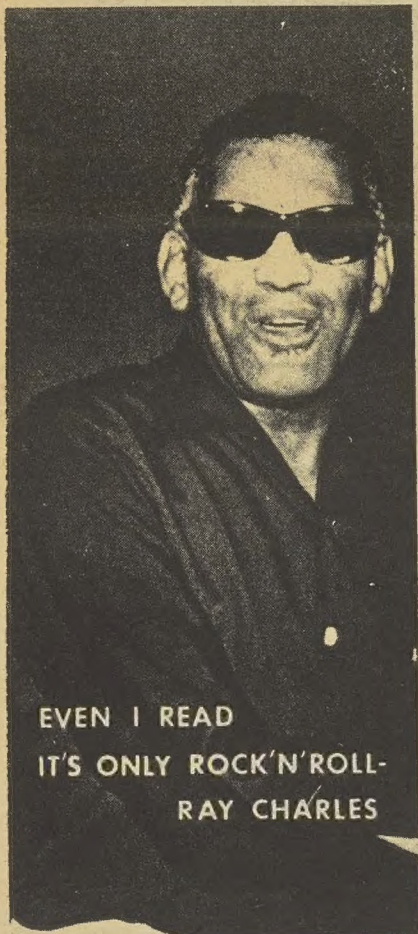
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ISSUE # 9

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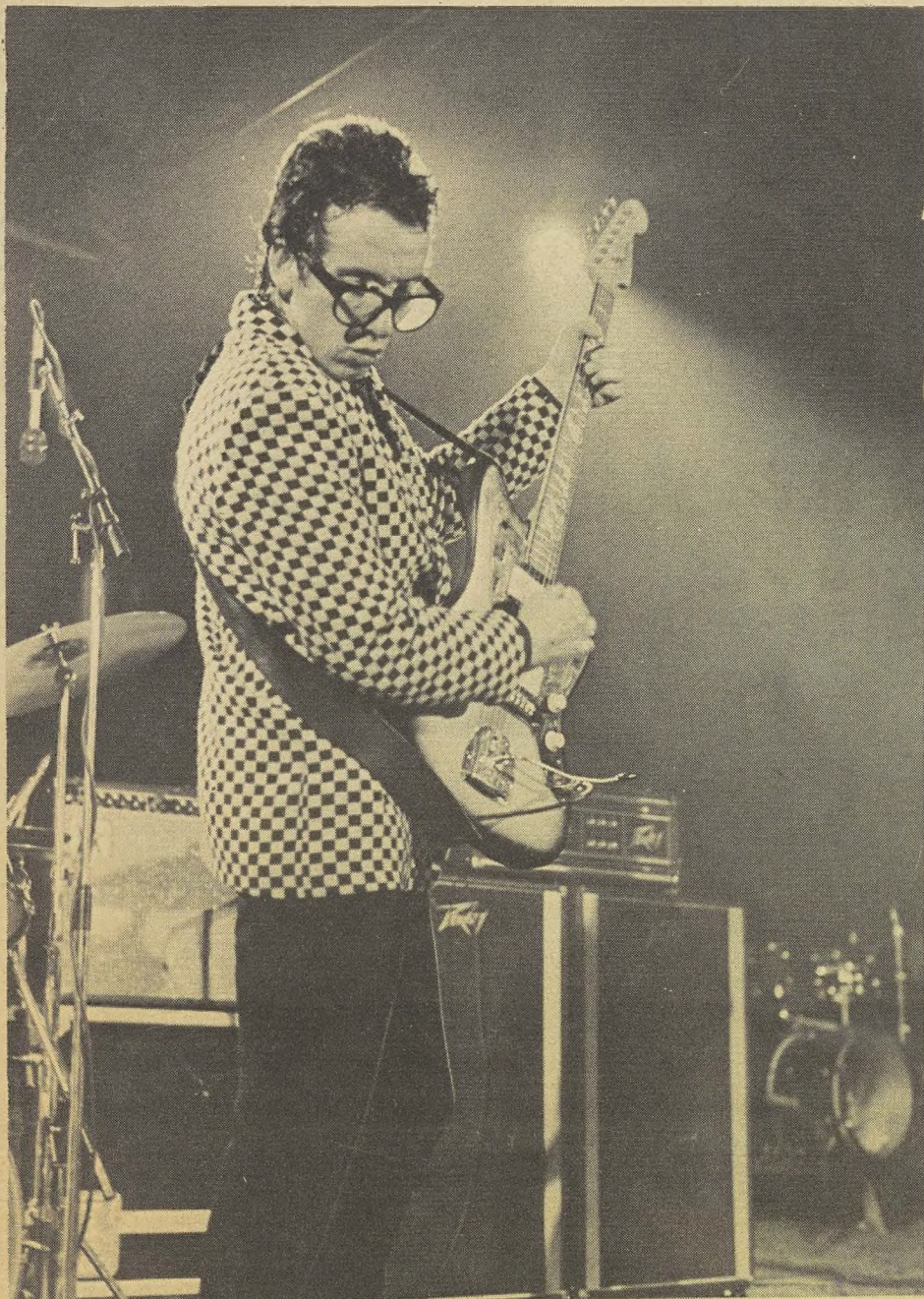


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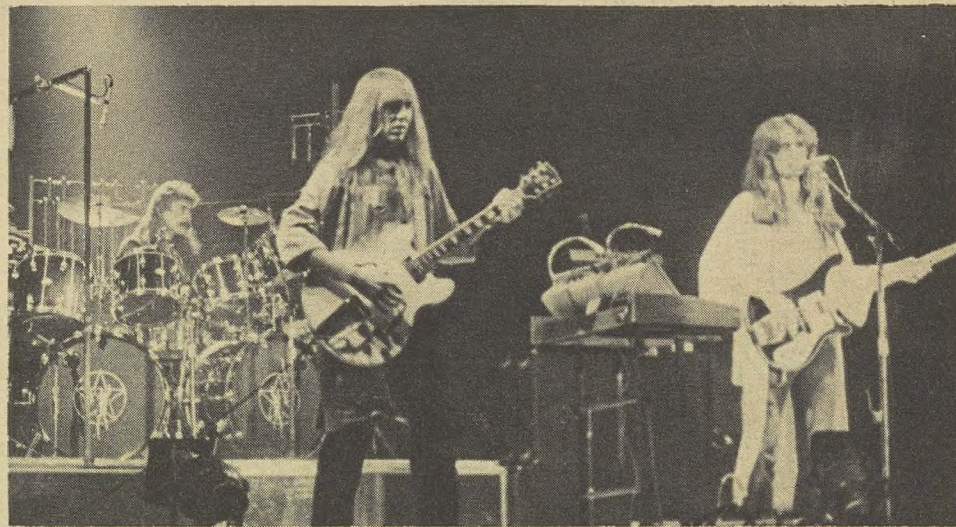
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Elvis Costello Tries To Be Like The Big Boys



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CONCERTS

ON THE TUBE

AUSTIN

- 3-14-Judas Priest/Opry House
- 3-16-Peter Rowan w/Flaco Jimenez/
Armadillo
- 3-17-Woody Shaw/Armadillo
- 3-18-James Cotton Blues Band/Armadillo
- 3-22-Dire Straights/Opry House
- 3-22-McGuinn, Clark, Hillman/Armadillo
- 3-24-UFO/Opry House
- 3-26-Judy Collins/Mun. Aud.
- 3-28-Papa John Creach/Armadillo
- 3-30-Country Gazette/Armadillo
- 4-6-Michael Franks/Armadillo
- 4-11-Eric Clapton/Mun. Aud.
- 4-20-Rod Stewart/Superdrum
- 4-27-Robert Gordon/Armadillo

"Wings Over The World"-
CBS TV Special March 16
10:30 CST.

DALLAS/FT. WORTH

- 3-23-Dire Straights/Palladium
- 3-24-Judy Collins/Will Rogers Aud.
- 4-11-Gino Vannelli/TCCC

HOUSTON

- 3-21-Dire Straights/Opry House
- 3-22-Judy Collins/Jones Hall
- 4-8-Gino Vannelli/Summit

SAN MARCOS

- 3-19-Michael Murphy/Too Bitter

SAN ANTONIO

- 3-16-Roger Miller/Turtle Creek
- 3-18-Billy Joel/Arena
- 3-22-UFO/Judas Priest/Wireless/Arena
- 3-29-Funkadelics/Arena
- 3-30-Doug Sahm/Floores Country Store
- 4-7-Gino Vannelli/Arena
- 4-15-Marilyn McCoo & Billy Davis Jr./
Turtle Creek
- 4-16-Alice Cooper/Babys/Arena
- 4-19-Rod Stewart/Arena
- 5-3-Supertramp/Arena



By Brent Stone

"What I do is different from other people. What I do is unique and I do it the best," beams Eric Moore, Godz bassist and lead vocalist, as he downs another shot of Jack Daniels. "At one point," he continues, "I almost got into the business end of show business. And, at that point, I figured if I were going to do that I might as well be a policeman. I was going to be a cop. I really was. I wanted to help people."

Moore has clearly gone beyond the call of duty. As a rock personality, he has taped sham public service announcements on V.D. for local radio stations during live interviews. He doesn't necessarily want to be taken seriously, rather, he explains, he wants his audience to have a good time, to be entertained.

"If for no other reason," he says, "for one hour of one week of one fucking month, they forget about their problems and have a good time. And that one night with the Godz, they have a good time."

The Godz is not exactly all fun. The band was a concept Moore tossed about for a few years prior to the grouping and the band's first release, *The Godz*.

"It was all thought out as a concept," Moore says, "and yet, by the same token as you can see, it allows for special effects, but we don't use them."

"That's something you can equate to Greek mythology. We are relying on the physical self. The Greek gods are bigger than life whoever they were. We consider the fact that we act as a catalyst. We are a focal point which makes us sometimes appear to be bigger than life."

Moore was self educated. At his home in Columbus, Ohio, he dropped out of school in the eighth grade and ran away from home. During that time between wandering and The Godz, Moore spent time in prison ("When you get to prison," he says, "you have a lot of time to read"). At that time,

Moore was already familiar with the bass guitar and he anticipated, upon his release, that he would start a band. The concept of The Godz grew, in part, from his readings. He acquainted himself with the teachings of ancient philosophy, mythology and contemporary psychological and sociological theories.

His respect for mythology and the philosophy it advocated presented the concept for the band. The Godz was to be a band that reflected the period and its people from which it evolved.

However, within the concept of The Godz as four mythic heroes, Moore doesn't consider the band as sexist as the Greeks portrayed their male hero figures.

"I don't consider Greek mythology to be sexist at all. I consider it, in some parts, to be the epitome of sexual differences and sexual equality."

"On the overall, the way I look at it," Moore adds, "I see the male as one figure and the female as another. Like you have the city of Athens and another like Sparta both contributing to mythology. And the mixture of the two give you an equality, a balance. The Godz are a little Spartan, but by the same token, just like the Texans at the Alamo who held off the Mexican army long enough for Sam Houston to raise an army, Athenians held off the Spartans long enough for Athens to save itself. I see an equality there."

The Godz (Moore, drummer Glen Cataline and guitarists Mark Chatfield and Bob Hill) is, as Moore explains, an authentic representation of reality. "We created the image of the Godz from what we look out in the audience and see. We mirror the audience."

"The audience is looking into a mirror and seeing itself and four people. So those four people appear bigger than four people. And there were in ancient Greece, I'm sure, some that were like that and they too appeared bigger. The gods weren't completely under-

stood and luckily the media then wasn't what it is today."

Moore says that by reflecting the persona of the audience, The Godz become more accessible and ultimately identifiable. "We completely alienate ourselves from some part of the audience, but a majority of the audience is with us."

"We alienate ourselves from people who don't realize that nothing is serious. Really. You can talk philosophy, psychology and all the wonderful things that you want to, but most of us into rock'n'roll were born after the invention of the atomic bomb which means at any moment it could all disappear without us even knowing it was coming, because some idiot somewhere freaked out and pressed the button. So it doesn't matter. If we are anything, as far as philosophy is concerned, we are hedonists. We are knowledgeable enough to live for tomorrow, but emotionally we live for today."

And despite his hedonistic attitude, Moore doesn't shuck responsibility. "I have to anticipate tomorrow. I have to plan for gigs. I don't psych myself up, I prepare for it. It's like a circus, half show and half business. I have a circus to move to-night and tomorrow. I have things to do but I often like to party and relieve the tension."

"A band has an obligation to the audience and only to the audience. If they start out with that attitude and end up like

that, then the audience will last forever. The only time anything tragic happens to a band or anyone else is when they forget who put them where they are."

The attitude that The Godz conveys stems partly from that obligation. "We are exhibitionists," Moore explains. "We are entertainers. We walk onstage and perform for people, but there is something greater happening and that's all beyond description."

Part of the appeal of The Godz is Moore's raucous behavior. His moves suggest a raw sexuality, almost animalistic in nature. He plays on that notion of sexuality, not to parody himself, but to guide the audience into the concept of The Godz as men bigger than life with bigger than life appetites. "If you intellectualize rock'n'roll to the point that it becomes scientific, you lose perspective on humanity. If you intellectualize just enough to understand humanity as a whole and forget about everything else, you become an animal."

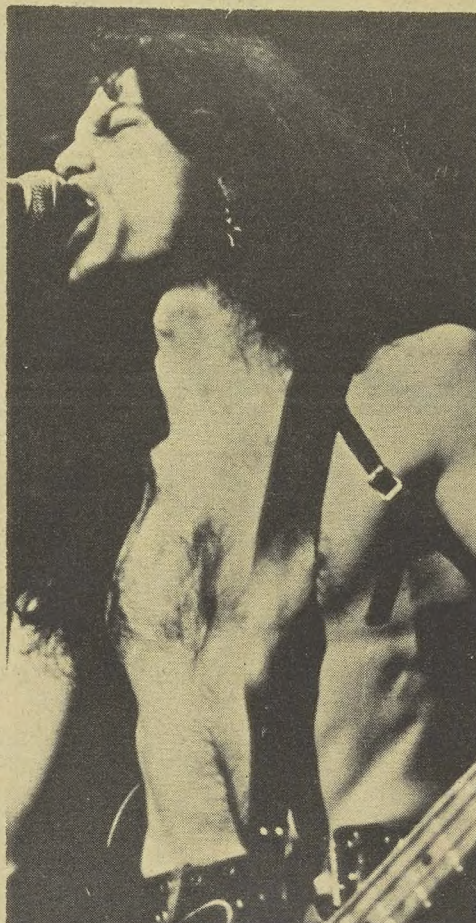
The Godz' latest release, *Nothing is Sacred*, chronicles the direction and attitude of the band. Moore is convinced that The Godz will be successful despite the weak response of the mainstream rock audience. The hedonistic attitude, he insists, can be compromised for future gains. "There is always room for tomorrow, but today I feel great." ■

Parker Poison

LONDON—Reports circulating here suggest that Mercury Records U.S. is responsible for the recent B-side switch of Graham Parker and the Rumour's new single, "Protection."

Original flip was "Mercury Poisoning," penned nine months ago and containing the lyric theme: "I've got Mercury poisoning, the best-kept secret in the West."

Mercury apparently believed this was an attack on its custody of Parker's U.S. interests, and Phonogram here asked the artist to come up with a new B-side. Fresh coupling is an update of the Jackson Five's "I Want You Back," though Parker insists he will eventually release "Mercury Poisoning," and adds that he will continue to feature the number in his stage act.



Beware of Greeks bearing gifts.

Eric Moore



GRAHAM PARKER

Well, EXCUUSE ME!

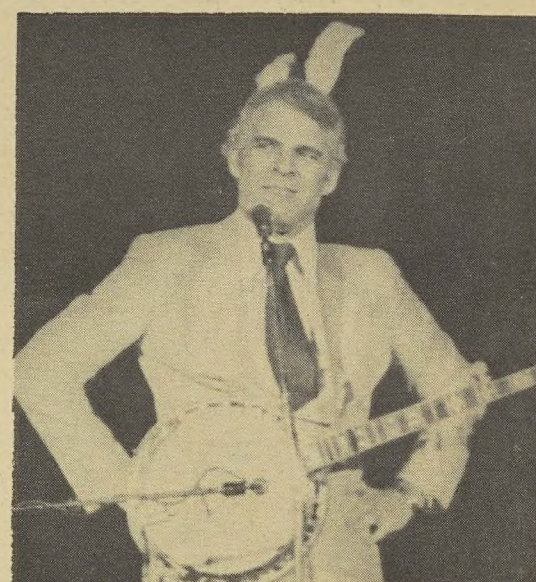
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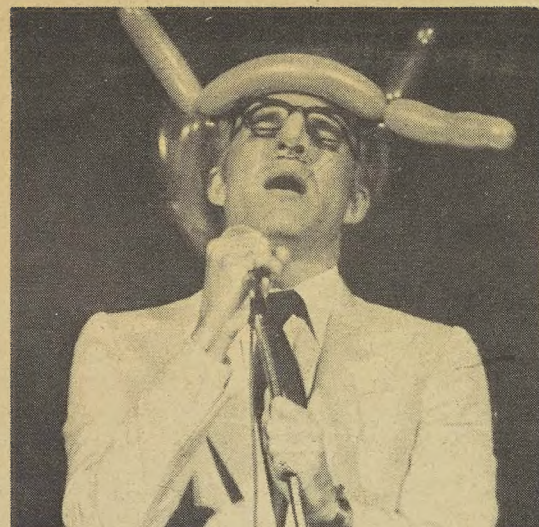
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Solo LPs Not The Death Of

By Brent Stone

KISS



Despite their comic appeal, the members of Kiss appear to be serious about their craft. The stage spectacle is neatly structured and fluid in execution, the music is timely and the aloofness of the performers suggests a theatrical concept of surreal fantasy with eternal constructs and, probably to their disliking, confinements. The concept that is Kiss harbours limitations, if not in the music produced then in the respective working characters they have imposed upon themselves.

The Kiss albums (Gene Simmons, Ace Frehley, Paul Stanley and Peter Criss) somewhat dispel the notion of confinement though the material reveals little or nothing about the performer as a person but rather as a musician. The records, as solo projects, present characters void of the unit of spectacle. "Most people are aware of Gene Simmons simply as the winner three years in running of the CIRCUS Bass Player Poll," says Kiss bassist Gene Simmons on the versatile image projected by his solo album. The character of Simmons as the house-of-horrors refugee is given facets by elaborate compositions, but little depth for the tracks bear similarity to his familiar Kiss presence. "The record was originally entitled 'Man Of A 1000 Faces,' Simmons explains, "but it was later changed to 'Kiss - Gene Simmons.'"

The move to name the solo records after the respective members was decided by the group to

stifle rumors of disbandment. "Kiss is a personality group built around a concept," says Simmons. "The purpose of the solo albums was to let everyone in the band stretch."

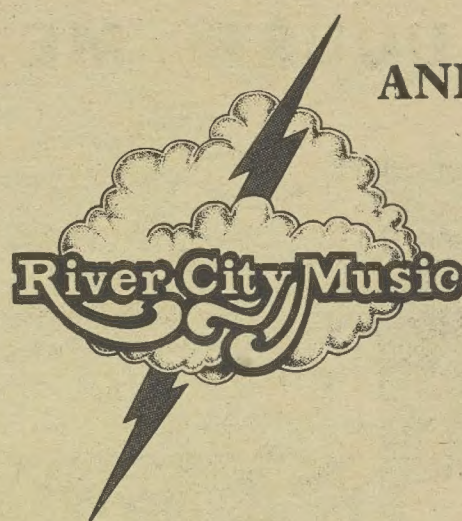
Unlikely as it may seem, the Kiss albums are as accessible as previous group product. "I wanted to be diverse, but I didn't want to show people I've matured. Mature is a dangerous word," says guitarist Paul Stanley. "Working within a groups is like a very secure marriage. With the solo albums, I've done alot to broaden my scope. This record is what I'm about. This is how I heard things."

"In most groups, the one who does the solo album is the strong personality. In Kiss, there are four strong personalities," Stanley continues. Stanley feels that the solo efforts will strengthen the band as individuals and as a working unit. "Kiss now is not what Kiss was in '73. Kiss is more knowledgable. Kiss is much more than a legend - we want Kiss to be an institution."

With the broad acceptance of the individual projects and a double album of original material scheduled for late spring release, the members of Kiss anticipate a more attentive public. "We're looking to versatility," drummer Peter Criss says. "As of now, there is more talent in the band and more people are tuning in - half the time I wasn't sure if the kids were listening." ■



"You're making a solo album too?"

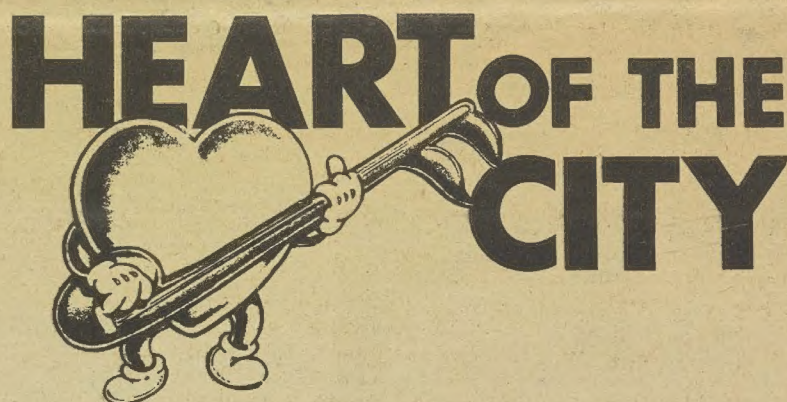


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By Jim Beal Jr.

Blues and Rhythm and Blues music existed before the Blues Brothers were born and will probably be around long after they're gone, but Elwood and Joliet Jake sure have given the old styles new life.

Alamo Town has enjoyed a long, bittersweet relationship with Blues and R&B and that's not likely to change.

Delta Blues King Robert Johnson recorded in a San Antonio hotel room in 1936. Austin Blues bands the Cobras and Stevie Vaughn's Double Trouble gig at Northside restaurants in 1979.

In between all sorts of musical history has taken place. The one constant is the basic non-involvement of local talent. From Don Albert to Chris Holzhaus jazz, blues and rhythm and blues musicians have had to leave town to find success. Sounds just like everything else about this place doesn't it?

Uh-oh, sidetracked again on my local yokel harping, huh? Anyway, let me offer some suggestions to appease your voracious appetite for jump-shout-work-it-on-out music-- at least until the next Blues Brothers album.

For live sounds go to Ricardo's Cadillac in Alamo Heights (ex-Mexiteria) or Reed's Red Derby on San Pedro and listen to the Cobras or Double Trouble. True, the groups are from Hip City, but they definitely know their stuff.

Eastwood Country Club and Lil Hut, long purveyors of nothing but the best in Blues and R&B are dark and silent-- victims of Disco Fever perhaps.

The culture gap was brought home to me one recent night when Ray Liberto was hammering out Fats Domino tunes onstage at Lil Hut. "Play some AWB, man, Average White Band. This is 1979, not the old days," a young Black dude hollered. Choke.

But Blues music and its descendants are resilient strains. If all goes well the Blues Brothers may help bring back live rave-ups.

If you hear about bands like Augie Meyers and the Texas Head Band, the Texas Watermelon Band, the Chris Holzhaus Band, or solo acts like Ray Liberto or Carl Aldrich playing locally make an effort to attend.

CONTINUED ON PAGE 7



Blues Cont'd. from p. 6

All of these people play the music because they love it. They also like to eat which is why they play this burg so seldom.

For those of you who want your Blues on wax, I'll give you some sort of rough outline of some of the hottest stuff readily available.

Start with an Otis Redding album called "Live In Europe." If you moved to the Blues Brothers you'll spasm to this one. Jump to "Best Of" collections from Booker T. and the MG's and James Brown, the last couple of Muddy Waters albums, both George Thorogood and the Destroyers, and Lightning Hopkins, early Mayall, Fleetwood Mac, Yardbirds, Rolling Stones, Savoy Brown, Chicken Shack; the first two J. Geils Band records; Rory Gallagher, Killing Floor, Koko Taylor, Big Mama Thornton, Roomful of Blues, Howlin' Wolf, Crowbar, King Biscuit Boy, Southside Johnny and the Asbury Jukes, Sonny Boy Williamson, Mississippi Fred McDowell and on and on and on.

I haven't even gotten warmed up and all those records (well, most of them) are easy to find. A maniac like David Frost could reel off B and R&B discs until we're all old and gray.

What it boils down to is making the Blues Brothers, Jake and Elwood, proud by going out and buying every Blues album you can.

Radio station KISS-FM now possesses the two finest one-two punches in all of Radiodom. Joe Anthony and Lou Roney have long since retired the "Old Pro" back-to-back crowns.

Now, blasting across Sunday's airwaves come Jeff Webb and Mark Champion. For four weeks running these guys have amazed and entertained me with intelligent and imaginative programming.

What was once a radio wasteland is now a joy. Thanks guys.

If any managers or agents are looking for bands to handle, if sound/light people are looking for gigs or musicians are looking for bands or vice versa drop me a line or call me at 648-4920. We can try to get each other together. ■



THE Disco Column

by Disco Dan THE Dancing MAN

DISCO! DISCO! Wow, what excitement. The Rock and Roll fools at this magazine have finally seen the (strobe) light and decided to get with the program.

From now on Disco Dan THE Dancing MAN will be covering the Disco beat, keeping all you beautiful San Antonio Disco Denizens up with what is happening, really happening, in the entertainment world.

The Disco scene is IT, babies, and Disco Dan will let you in on what's in "IN" music, fashions, dances, places and people in the Alamo City.

Hopefully these rock dinosaurs will quit espousing all that concert nonsense and get up with getting down to Donna Summers, Le Chick, the Village People and Sylvester.

DISCO is THE THING and... Who's there? What's that? No. Get AWAY from me you scraggly haired gimp. You. You with the foot-long hair and smelly tennis shoes. Beasts. Gauche creeps. Ow. STOP. A*&#

EDITOR'S NOTE: Disco Dan, our new Disco editor, sustained minor physical injuries, cuts, bruises, and major mental strain (torn three-piece suits, broken chains, ruptured stacked heel shoes) in a mysterious assault on his posh Northeast Side apartment.

Dan swears he will be back in action on the dance floors and at the typewriter (when it gets out of the shop), just as soon as his face looks less like raw hamburger. ■

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MARCH 15, 16, & 17

NO COVER

THE RAMONES:

On The Road To Success

By Ron Young

The Ramones?!!? Why not Judas Priest or Mory or some other KISS/KMAC rock dinosaur? Well, because I and (believe it or not) some of our readers actually like the Ramones, always have.

The Ramones, those glue-sniffin, cretin-hoppin, brat-beatin dumb mooks from New Yawk are the front-runners of the "punk movement". And although punk is no longer a valid label, rock'n'roll is what the Ramones have always been about.

As the initial spark that set off the punk movement in America and England the Ramones are probably the most-copied and most influential band to hit the music scene since the impact of the Beatles. Numberless garage bands sprang up like weeds after the Ramones' first album, THE RAMONES, was released in 1976. After a whirlwind courtship by the hip New York press and the rise of punk music in England suddenly every record label began signing at least one punk band just in case it became big. It didn't (for various reasons I won't go into) but the Ramones and others of the new wave of bands who really had talent are still around and growing in their creative abilities as well as popularity.

The Ramones became popular and their style so copied (it's my theory) because when you first heard them you probably said to your friends jokingly, "Ah, anybody can do that and sell records." And that's just what many kids did. The now-defunct Sex Pistols, Generation X and The Damned as well as the still alive and evolving Clash are all from the Ramones school of rock. They practice what many bands only preach which is to take it to the streets. They put the music back into the kids' hands. It's simple, although subtly so, zero-based rock'n'roll that gets to the heart of the matter.

The Ramones are a band whose members are like the average I-got-nuthin-to-do adolescent in us all. They're not super stars with long, flowing locks, too-tight-in-the-crotch fancy pants and big heads who look down on their audience. They're part of the same crowd and with all the blemishes showing. They sing about basic concerns rather than the trials of stardom.

The band started in the summer of 1974. Johnny Cummings, Dee Dee Colvin, Joey Hyman and Tommy Erdelyi (all a.k.a. Ramone) all lived on the same block in Forest Hills, Queens, New York and knew each other since childhood. After Dee Dee and Johnny lost regular jobs they bought guitars and tried playing to records but they weren't

good enough so they began to make up their own simple, basic songs. They began as a trio, with Joey on drums and Dee Dee doing the singing, but it was decided that Joey take over the vocalist role. Tommy, who was working at a rehearsal studio, then joined on drums after a succession of friends had tried their hands. Their first gigs at CBGB's (notorious punk spawning ground) drew modestly, but slowly word of mouth spread and the Ramones began to draw a regular following. The group was signed to SIRE records and released their first album in 1976. Entitled simply THE RAMONES it became the blueprint from which hundreds of punky new bands took their style.

After four albums, the latest being ROAD TO RUIN their most accessible and most evolved album thus far, the Ramones are on their second cross-country tour to promote it. The new album has already sold better than other Ramones albums (250,000) and hopefully will garner them more fans instead of keeping them a cult and critics' band.

In a backstage interview after their recent concert at Austin's Armadillo, we talked with Dee Dee Ramone. He politely answered our questions, unlocked the secrets of the universe and gave us the recipe for chicken vindaloo. (see lyric sheet from ROAD TO RUIN).

INTERVIEW by Clyde Kimsey

RNR-You've been to Texas three times now. Why do you play here so much?

DD-We like it here in Texas. They're willing to give us a chance. We were the first new wave band anybody'd ever heard down here.

RNR-How do you feel about touring?

DD-I like it. If I don't play I get very uptight. (emphatically) It's the only thing I've got to do. We also practice non-stop when we're not on the road.

RNR-Why did Tommy quit the group?

DD-He didn't like touring and just got tired of it. He produced the new album. (Tommy helped engineer Jimi Hendrix's CRASH LAND-ING and John McLaughlin's DEVOTION LPs among others before joining the Ramones -ed.)

RNR-Getting to the subject of albums, which one of your four do you like the best?

DD-I like the new one.

RNR-Why did you change styles on ROAD TO RUIN, I mean like adding studio effects and lead guitar parts?

DD-I don't think we've changed that much.

RNR-Did you use any studio musicians or did Johnny play his own lead parts?

DD-No, we didn't.

RNR-Marc Bell is the drummer who took Tommy's place. Where'd you get him?

DD-We've known Marky a long time. We knew him from Richard Hell and The Voidoids. (Bell has also played with Dust and Wayne County.-ed.)

RNR-How will your upcoming album differ from past efforts?

DD-I don't know. We haven't got any material yet but we're gonna do it soon with Phil Spector producing.

RNR-Do you feel that you've lost any of your hard-core punk fans as a result of the changes in production on ROAD TO RUIN?

DD-No. The new one's selling better and there's more acceptance.



Ramones



ONETWOTHREEFOUR.....power chording like banshees the Ramones assault the stage of Randy's Rodeo. PHOTOS BY ROBBIN CRESSWELL

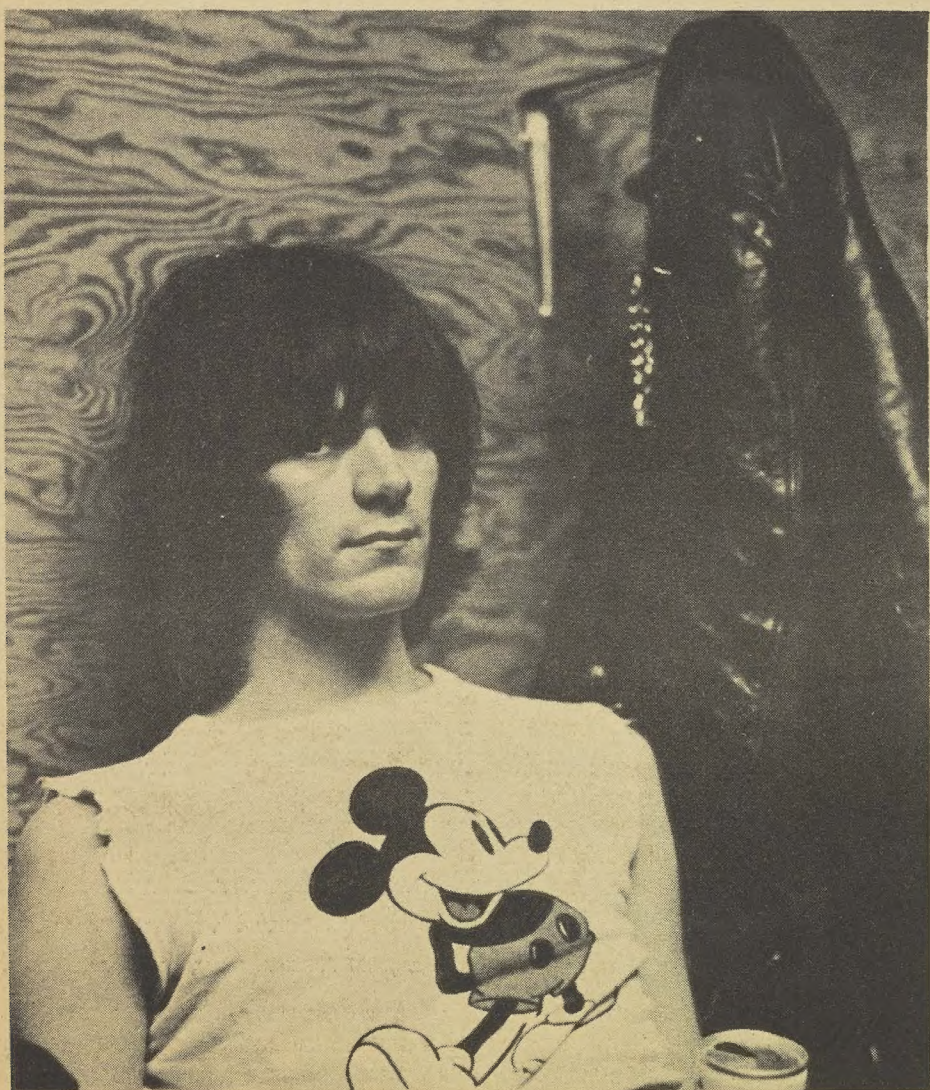


PHOTO BY CLYDE KIMSEY

Dee Dee Relaxes After The Prom.

RNR-But you're still not getting airplay which is so important to making or breaking a group. I gripe to the radio programmers everyday, especially KISS FM which has a lot of power in San Antonio, but it doesn't do any good.

RNR-When will the live album IT'S ALIVE come out?

DD-I don't know. It's already recorded. They did a cover for it and everything, but with the new drummer and all... I don't know.

RNR-Changing the subject, what's your new movie for Roger Corman about?

DD-The movie is called "Rock'N'Roll High School". It's about these students who want the Ramones to play at their dance but the teachers don't want them to. At the end the students burn the school down. It's pretty weird.

We play ten songs in it including two new ones. It should be out in the spring.

RNR-Jumping to more personal interests, who are your favorite groups?

DD-My all-time favorite is the Beatles. But these days I like Eddie Money, The Cars, Cheap Trick, Public Image (Johnny Rotten's new band) and I think Blondie is good.

RNR-What do you think of groups like Boston and Foreigner?

DD-We opened for Foreigner. They're alright, I guess. (smirkingly) Any band that comes out and plays ten hit singles can't be bad.

RNR-If the Ramones are trying to be the spokesmen for this generation what is your message?

DD-Don't be brainwashed. Keep yourself open. Keep lookin' for good music. And above all keep rockin'. ■

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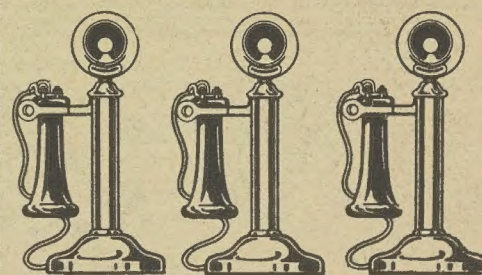
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IT'S ONLY ROCK'N'ROLL

STEVE FORBERT: FOLKY ROCKER

By Ron Young



"How does it feel to be asked so many times how it feels to be touted as the next Bob Dylan?", a reporter asks a fresh-faced Steve Forbert after his performance at the Armadillo. "Well, I see Dylan as a link in a chain and any comparison to him isn't so bad to hear", he replies. Actually the analogy is one that's too easily drawn. As John Lennon once said, after critics said his "Working Class Hero" was a Dylan bit, "Anyone who strums an acoustic guitar will be compared to Dylan."

Forbert sees himself as part of the folk tradition and folk music to him means 'the people's music'. "You could say that Chuck Berry is a part of folk music like Stephen Foster. But I don't see the folk thing of the '60s as something that only existed for seven years and then died. I see it as a part of something bigger. Besides what I'm playin' is Rock'n'Roll."

Steve Forbert is a singer/songwriter/guitar-player/harmonica-player who has his first album out on Nemperor, *Alive On Arrival*. The album, which is like a breath of spring air in a room that's been sealed up for the winter, is receiving quite a bit of airplay and critical acclaim for a debut and has already entered Billboards charts at #187 and may be higher by the time you read this. For a "folk rock" performer in these days of disco and the platinum standard, that says a lot.

Hailing from Meridian, Mississippi (Forbert's main influence Jimmie Rogers' birthplace) he "started playing guitar at the age of eleven, although prior to that I'd played Plastic guitar and trashcan drums in my first band, The Mosquitos." He sang and played in various rock and roll bands from elementary school through his junior col-

lege days. "I kept moving from one band to the next playing everything from Sam The Sham to David Bowie and Iggy Pop."

In 1976 Forbert decided to go it alone and began working on a one-man show playing guitar and harmonica and singing his own tunes. Soon he arrived in Manhattan. "I was under the impression that Greenwich Village would offer a lot of places for a solo performer to work and develop his performance, so, when White's Auto Store in Meridian went out of business and I lost my job as a truckdriver/warehouseman, I got on a train and took a ride to New York and got a room in the YMCA on 23rd St. and began to check it out."

As Greenwich Village isn't the Folk Scene it was during the '60s, instead being replaced by the New Wave Scene of the '70s, why not Southern California?

"Actually I could've gone to Nashville or even Austin, since there's a favorable scene for what I do. But I chose New York just because I wanted to go to the Big City to see how that would influence me."

Over the next year and a half Forbert worked various day jobs and sang at nights in the streets and a wide variety of New York clubs, including CBGB's and The Other End.

Forbert calls his music "folk, country, rockabilly, rock, soul, pop, gospel, rock&roll, blues music." Besides Jimmy Rogers and Dylan he lists among his influences: Robert Johnson, Elvis Presley, James Dean, Chuck Berry, Van Morrison, Neil Young, Woody Guthrie, Keith Richards, Hank Williams and author J.D. Salinger. Actually Forbert acts as a filter for everything he sees and hears and what he likes he keeps.

"Nobody ever mentions the Salinger influence in my writing style but I know it's there."

On the contrary, I heard it when I first listened to Forbert's album. The youthful exuberance of his performances. The wide-eyed innocence of his persona in songs in which he tries to pull off a maturity that isn't quite there yet. A truthfulness that exists in every line he sings. It's all there. Plus a clear-headed understanding of life that belies his peach fuzz appearance and his twenty-three years that has much in common with Salinger's Holden Caulfield character.

Steve Forbert has known all along what he's wanted and now he's got it by the coattails. "I've always planned on this. I don't write my songs for just me and my friends to hear. I want more people to hear 'em. This is where I want to be."

"Think what you will and laugh if you like. It don't make no difference to me." ■



Radio Radio

AN EDITORIAL ABOUT SAN ANTONIO RADIO BY JIM E. BEAL JR.

"LOCAL SCENE EDITOR" TAKE 1.

Turn on your radio. Set it for AM or FM or both or neither it's all the same- BORING. Boring and stilted and unimaginative and dull, and yes, I may be redundant, but the point is the point.

San Antonio radio is in a sorry state. There are maybe a half dozen exceptions, which I'll mention later and which you probably listen to already or which you'll probably never listen to because you're too boring to care.

Quit crying about a major FM station going "disco". KTFM was just as dull before the format switch. Quit bemoaning the death of KEXL, it was a rattling corpse for months before it gave up the ghost.

It's time for any music listener who has every opened his/her mouth to bitch about radio here to DO something. Don't get scared kids, it's not hard or dangerous.

You see, the airwaves belong to the people. Listen. THE PEOPLE is not some commie plot or hippie leftover. The People are you and me and WE own the airwaves and radio stations are public trustees and they HAVE to respond to us, THE PEOPLE, or risk losing their licenses and my typewriter is out of breath and to HELL with punctuation. This is important.

April One is a magic date for radio station license holders. On April Fool's Day said licensees put into their open files a list of things they consider to be community needs and a list of

things they've done to meet the needs. They also put any letters agreeing or disagreeing with their list on display for the world and the FCC to inspect.

What do you want to hear on the radio? Don't tell me, tell radio station program directors. What is your favorite music? Don't (just) call the request line, talk to the station manager or the owner. Send your gripees, requests, demands and public service announcements to the station(s) of your choice.

If you're tired of disco or MOR or AOR or whatever buzzwords marketing wizards can come up with to describe dull programming concepts TELL THE PEOPLE WHO HAVE TO LISTEN. If the public service shows aren't serving the public, spread the word where it will count. If you're sick of the electronic preachers, voice your objections.

The people who hold licenses from the FCC have every right to make money from their investments. But, as public trustees, these people MUST hear our voices and WE must raise them to be heard.

Curse or kudo- it makes no difference. YOU and I own the airwaves, it's high time we took some responsibility for what travels on them.

The following radio stations, while sometimes guilty of every offense of every other radio station, are also interesting, responsive trustees of the airwaves and deserve a word of thanks and a vote of confidence.

KMAC/KISS, KEDA, KCCW, KFHM, WOAI, KRTU. Short list, huh? ■

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By David Frost

ROCK 'N ROLL "HEROES"

Heroes Of Rock 'N' Roll was a TV documentary, a network broadcast on February 9th. I usually avoid "TV rock documentaries" because they always end up like an American Bandstand anniversary show-- a 30 second film of Fats Domino, ten minutes of the Eagles and a live appearance by Chubby Checker. Very big deal. Still, the advance word on Heros was promising and so I watched it.

Am I ever glad! It was the best rock'n'roll show I've seen on television. I have some thoughts about why it turned out so well. First, for those who missed it (or want to re-live it), a few highlights:

- * a genuine rock'n'roll riot, featuring Bill Haley and the Comets and a few thousand German kids (Berlin, 1958)
- * The Beatles at Shea Stadium, 1965...and at the Cavern, 1962.
- * An impromptu bit of sanctified street theater that firmly establishes rock'n'roll's debt to gospel music.
- * Townshend bashing his guitar to death and Moon destroying his drum kit at the end of "My Generation" (Monterrey Pop, 1967)
- * Hank Williams on TV, 1952. My god, Hank Williams! The father of rockabilly!! It was brief, but what the hell.
- * Elvis Costello
- * Film and newsreel clips of defiant youths, 1958--dancing, posing, fighting

and otherwise being refreshingly anti-social, all to the overdubbed sounds of Frankie Lymon and the Teenagers singing their glorious New York doo-wop hit, "I'm Not a Juvenile Delinquent". Beautiful concept!

- * Mick Jagger evolving as Lucifer over a period of several years, capped by a clip from "Performance".
- * Elvis Presley bumping, grinding and struttin' his way through an incredibly-primitive "Hound Dog" from the Milton Berle TV broadcast of 1956. After that one, Elvis on television was shown only from the waist up for the next two years.
- * A bunch of preachers, PTA-type geeks, politicians and plain old bigots, ranting and raving (in all seriousness) about devil rhythm, sinfulness and "nigra music" (ca. 1956).

Hell yes, I liked Heroes Of Rock 'N' Roll and I urge everyone to demand of Channel 12 and ABC-TV that it be shown again, and right soon.

IT WAS GREAT BECAUSE...

When something succeeds where many others have failed, the reasons why are usually obvious. In this instance, the creators of Heros both (1) knew their stuff and (2) believed in the music. That made all the difference.

Jack Haley, Jr. (who did the superb That's Entertainment specials a few year ago) put together the newsreel footage, videotapes, films and old TV kinescopes which

brought us the sight and sound of nearly everyone you could reasonably want in a two-hour show. It was a technical masterpiece and a good detective job in tracking down some really obscure footage.

American Bandstand specials are a drag because their real focus is Dick Clark and "his" show, and not the music. The Grammy Awards are quite spectacular but their true function is to show us the plus side of a giant profit-and-loss sheet. The music business is, after all, a business. Even the regular "rock'n'roll shows", from Shindig to Midnight Special, are basically there for entertainment -- they feature rock'n'roll because it sells, and not for any other reason. Believe me, if Zubin Mehta and Pierre Boulez were big, we'd've been watching "Don Kirschner's Symphony Concerts" for the past few years. Kirschner and Clark have made a fortune from rock'n'roll but I'm not convinced that they ever really and truly gave a shit about the music.

Now Allan Freed, man, he cared. The creators of Heroes recognized this and spent more time on him than on Dick Clark. Moreover, they captured his importance in the context of rock'n'roll and gave us a poignant newsreel film that showed the genuine pain on Allan Freed's face when he spoke to reporters after taking the fall in the late 50's payola scandal.

...EVERYTHING WAS ESSENTIAL

Stuff like that defined rock'n'roll, and everything we saw and heard during the two-hour broadcast was essential to the story of rock'n'roll.

Heroes Of Rock 'N' Roll captured those people, events and moments. When each segment began and ended with a few bars of the all-time rock anthem

-- "It Will Stand", by the Showmen -- you just knew that Heroes was the real stuff.

For one last example, I turn to Bob Dylan. There was almost ten minutes of Dylan, and we could have easily seen high-quality footage from his recent tours or The Last Waltz. Problem is, Dylan in the 70s was media-popular and no longer of substantial creative importance to rock'n'roll. Therefore, we were instead treated to Dylan at the absolute summit of his artistic and social impact and of his contributions to rock'n'roll: on tour with the Hawks in 1965. Dylan and the Hawks. Probably the most ass-kicking r'n'r band ever. True heroes of rock'n'roll. Right there on the teevee screen. OH YEAH!!!!

There was more, lots more. Chuck Berry and Buddy Holly, the Animals and the Kinks, Janis and Joni, Gene Vincent, Smokey & the Miracles, Bruce Springsteen. Dylan's brilliant, mind-blowing promo film for "Don't Look Back". Phil Spector in the studio, his Ronettes and Crystals on stage. Otis Redding, Jimmy Cliff, and the Doors.

DO IT AGAIN

It wasn't perfect. American instrumental groups and post-Invasion garage bands were missing. We could've seen more bluesmen. And where were Carl Perkins, Roy Orbison, Van Morrison and Led Zeppelin? Ah, but these are minor items. Fact is, if it had been my show, there's less than 10% of it that I would've done differently.

And when you write letters don't stop with the TV people. Write to Washington and tell Jimmy to make sure that Heroes Of Rock 'N' Roll comes back real soon. I think it would do Jimmy good to watch it, too. ■

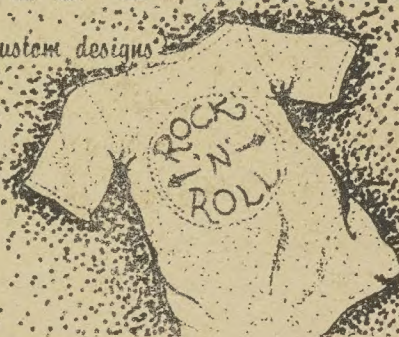
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VINYL HABITS

By Ron Young

"Armed Forces."



ELVIS COSTELLO/ARMED FORCES/COLUMBIA-Third albums by anyone are usually make or break albums and Elvis' is no different, despite the fact that his last one was the first by a new wave artist to go gold. After Elvis' anger began to fester on MY AIM IS TRUE and finally sped forth on THIS YEARS MODEL one wondered how much more vehement he could get. ARMED FORCES is the logical third step and displays Costello's growth as both writer and singer.

Elvis has refined his caustic lyric approach somewhat but even though the chip on his shoulder is smaller it's not a mellow Costello here either. Indeed his sharp social barbs still lie hidden inside clever musical hook. And his main these of revenge ("Two Little Hitlers"), guilt ("Party Girl"), paranoia ("Goon Squad") and romantic rejection ("Moods For Moderns") are still wielded with the scalpel of authority. Elvis remains a forceful and compelling writer but his palette is not longer limited to black and white; instead he now uses proper shadings to flesh out his targets as well as his own persona in order to make them more human. As in the song "Accidents Will Happen" a beautifully haunting melody in which the role of victim lies somewhere in that gray area of reality. ("It's the damage that we do that we never know/It's the words that we don't say that scares me so.")

As much as Elvis has progressed as a songwriter Nick Lowe has developed his creativeness as a producer and the production work on ARMED FORCES is indeed masterful and definitely makes as much difference as does Elvis and The Attractions' new growth. Certainly a contender for best album of 1979.**

THE JAM/ALL MOD CONS/POLYDOR-Their third LP finds The Jam unstuck from their selfpoured Kinks/Who mold. Leader Paul Weller has finally seen the light it seems and has decided to move ahead rather than remain trapped in somebody elses past. Wholish power chords still abound as well as the Ray Davies' styled characters but The Jam are finally on their way to exploring their own identity. Altho it's not as energetic as MODERN WORLD it's an album that shows much growth. But despite all their talents still I wish they'd get a good lead singer.**

AL GREEN/TRUTH 'N' TIME/CREAM-The Reverend still makes the best soul music around. This is as good as the BELLE album. "Blow Me Down" is a jaunty tune and irresistible in its simplicity and celebration. He sounds like he's been listening to Van Morrison. Two songs "To Sir With Love" and "Say A Little Prayer" sung by Lulu and Dionne Warwick respectively were thought to female's songs but just listen.**

THE J. GEILS BAND/SANCTUARY/EMI-Part Two of what seems to be Peter Wolf's story about his break-up with Faye Dunaway which the group began on their last LP, the excellent but critically overlooked MONKEY ISLAND. A haunting lost, abandoned, hurt and angry sound and feeling pervades SANCTUARY. Wolf sounds more like he means it in his tirades against women-in-song than Jagger did on SOME GIRLS. "I Could Hurt You" and "One Last Kiss" with its stinging guitar lines prove it. The J. Geils Band is again making potent and dangerous music. "Sanctuary" itself sounds like the one the Stones left off SOME GIRLS. It's laden with whiplike cymbals, moaning harp, crazed guitar, panting backing vocals, doom-ridden piano and a churning rhythm section. "Teresa" like "Spotlight" from MONKEY ISLAND conveys a hopeless, doomed feeling you can't escape. "Just Can't Stop Me" is the kickoutthejams rocker that says that Wolf and the J. Geils Band are unstoppable and that the losing streak is over.**



BUCKBOARD BOOGIE BOYS/LUCKY TO BE LIVE/REED RECORDS-If you're a Buckboard Boogie Boys fan you should either have this album or have your head examined.

If you've never heard the Buckboard Boogie Boys I don't have a real good idea what to tell you about their live, self-produced, premier album.

These guys (Jim Rose, Claude Morgan, Larry Patton and Roger Santos) make up one of the best bar bands in Texas, maybe one of the best bands period.

However, their attempt to capture live appeal on vinyl disturbs me some. The Boys come across great on their rendition of "Jambalaya" and "Honky Tonk", but then so do bands half as good as this one.

Original Morgan-Patton compositions "That's Not A Reason" and "Everybody's Talkin'" start out as great tight tunes and wind up drawn out and ragged. Great bar stuff, but you gotta be there to get it.

That's enough. Analysis is insane in this case. Go buy this album. Listen to it and review it for yourself.

The Buckboard Boogie Boys are to be commended for having the guts and drive and fool hardness to do what every good band should do: Be creative, unique, proficient, witty and ballsier than a pool hall.** Jim E. Beal Jr.

TONIO K./LIFE IN THE FOODCHAIN/FULL MOON/EPIC-HI, friends! That old nine-to-five got you down? Got the day job blues? Tired of the time clock, the boss, the rat race, the companions, the family? Like to cool out with a joint and some jams at the end of the day?

Buy Tonio K. LIFE IN THE FOODCHAIN and put it on the turntable instead of Rush or Cat Stevens. It'll probably drive you clean over the edge. This sucker is mean nasty cold cruel--real.

Ripping out of Southern California, Tonio K. and his band of musical workhorses (names who usually spend their time making people less talented than themselves sound good) run right on out there on the ragged edge. With songs like "H-A-T-R-E-D", "Willie and the Piggman", "How Come I Can't See You In My Mirror?", "American Love Affair" and more crashing off a little piece of vinyl, scattering into and shattering love, work and western civilization with a danceable beat can mellowing out hold up?

Let's hope not.** Jim E. Beal Jr.

THE POINTER SISTERS/ENERGY PLANET The last time I looked these gals were trying to be the black Andrew Sisters of the '70s. But now they're doing swell covers of Springsteen's "Fire" Loggins and Messina's "Angry Eyes" and Steely Dan's "Dirty Work" among other sure-fire material. Bright as a new copper penny and definitely recommended.**

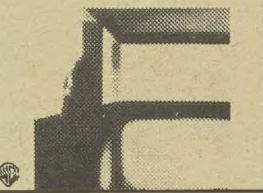


FABULOUS POODLES/MIRROR STARS/EPIC-This is an LP culled from the Poodles first two English released albums. It still shows them to be a high calibre musical unity of caustic wit in the Kinks mold. Their brand of twisted R&R is demonstrated best on "B Movies", "Work Shy" and the title cut. These art school rockers are produced by John Entwistle and Muff Winwood. They'll never make the Billboard charts but then most of what does sucks wind anyway.**

HAWKLORDS/25 YEARS ON/CHARISMA-Arise Children of the Sun! The Hawkwind Spacecraft flies again albeit under a different name. Although the cover is New Wavish the music is in the tradition of such classics as "Brainstorm" and "Kings of Speed". This album has only two Hawkwinders on it, founder (of Hawkwind) Dave Brock and Robert Calvert. Captain Calvert's vocals are in fine order and the songwriting of both has never been better. The time of the Hawklords is now!** David Arthur

DIRE STRAITS

Includes Down To The Waterline
Setting Me Up/Sultans Of Swing
Wild West End



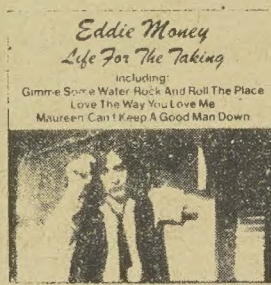
DIRE STRAITS/WARNER BROS.-By now I'm sure you've at least heard "Sultans of Swing" even if you live in San Antonio. This band is geared towards the Austin crowd is all I mean by that. But what I'm mainly baffled by is the hard fact that a lightweight Dylanesque band with a first album is number seven on Billboard's charts. Lead guitarist and vocalist Mark Knopfler writes some of the brightest and most intriguing lyrics heard by these ears in years. The group's musicianship is superb. And Muff Winwood's production frames the band's lowkey persona just fine thanks. The LP is dedicated to Charlie Gillett, author of SOUND OF THE CITY the best book on rock'n'roll ever written. If these guys can beat the disco blues for ya' don't hesitate to make The Tyla Gang reach Billboard's upper-rungs too.**

SHOES/BLACK VINYL/BOMP-As good as this first Shoes LP is, I think their future records hold even more promise. They're a Mid-west pop band in the Beatle trad. I detect traces of Cheap Trick, Devo (especially the drumming) and even some punk influence. Although the album is full of power, exciting melodies and imagination you can't help but think that it could've been better recorded and produced. All the vocals sound like distant whispers, which is fine for two or three songs but not an entire album. B+ plus.** Clyde Kimsey

WIRELESS/MERCURY-Haven't I heard this all before? Wireless sounds like a typical hard rock bar band with nothing to distinguish them from other bands of that ilk except their lack of creativity. Their songs sound amateurish and contain DUM lyrics, weak melodies and a lack of unity. Joe Anthony will probably love it and SA will probably make them headlines.** Clyde Kimsey

THE WEREWOLVES/SHIP OF FOOLS/RCA-Second LP from the Dallas-based band of latterday Rolling Stones. Again produced by Andrew Oldham. Their first LP had a scatter gun effect but this has more unity. "Face On Wrong", pushed along by Joey Stann's sax and laced up tight by Seab Meador's guitarwork, is side ones strongest cut. But side two contains some of the best rock'n'roll heard so far in '79, especially "Waking Up Is Hard To Do" and "No More Blues".**

THE WONDERFUL WORLD OF WRECKLESS ERIC/STIFF-Buy his singles. Forget his LPs.**



EDDIE MONEY/LIFE FOR THE TAKING/COLUMBIA-This is the second LP from the ex-New York cop. His first was a fair LP filled with basic straightforward R&R -- nothing special. But it got the big shove from Columbia and went platinum. This one's gonna collect dust if Columbia doesn't put their mouth where Money is. Almost nothing to offer except the Boz Scaggs "Maureen" and "Call On Me" on which guitarist Jimmy Lyon flexes his muscles. Eddie's always said he's true to his rock roots. So why the fashionable disco cut? It's a short fall from Platinumville to the Bronx, that's why.**

MUDDY WATERS/MUDDY "MISSISSIPPI" WATERS LIVE/BLUE SKY-This LP captures Muddy Waters' true spirit and feeling better than the Johnny Winters produced studio LPs did, which is a throwaway if I ever wrote one. Like fresh air get some Muddy blues before they become extinct.**

CRAZY HORSE/CRAZY MOON/RCA-The rock'n'rolling vinegar and verve that was left out of the Neil Young COMES A TIME LP is here. Neil himself adds fire to five of the cuts with his buzz saw guitar playing. Good rockin'!**

BROWNSVILLE/AIR SPECIAL/EPIC-The Detroit hit men are back stronger than ever. Produced by Tom (Cheap Trick) Werman, Brownsville (formerly Brownsville Station) has a lot more class than you may remember them having. Most of their earlier stuff is in Bargain Bin City but with airplay from KISS-FM these guys could be headliners finally. Bruce "Breezer" Nazarian their lead guitarist makes all the difference to Brownsville's approach. "Who Do You Love" ("Another cover", you say!) is pumped full of new vitality and imagination and songs like "Love Stealer" and the old Chestnut "Down The Road Apiece" should all be earmarked by Lou Roney.**



CHEAP TRICK/LIVE AT BUDOKAN/EPIC-The Japanese luv these guys and they could probably film their version of "A Hard Days Night" there and forget the USA all together and still be very successful. The homeland hasn't caught on yet to Cheap Trick the way Japan has but it'll come. This is a great, fun live album and fun is an essential ingredient left out of most live packages. The only one I can recall is The Doors. In fact BUDOKAN reminds me alot of The Beatles bootleg FIVE NIGHTS IN A JUDO ARENA. And if guitarist Rick Nielsen, who writes the catchiest revamped melodies, would stop being so weird lyrically, Cheap Trick could be the heavy metal Beatles of the Seventies.**

AMAZING RHYTHM ACES/AMAZING RHYTHM ACES/ABC-The Aces incorporate many musical styles to get their own. Country, R&B, folk, R&R and funk. Russell Smith front man and lead singer has a voice that seems a perfect meld of Kenny Rogers, Al Green and Gordon Lightfoot. The Aces don't have a weak album out and the band is as diverse as Springsteen's E Streeters. That diversity is the Aces' main strength. This is their bluesiest record yet and from start to finish one of their best.**

HORSELIPS/THE MAN WHO BUILT AMERICA/DJM RECORDS-Horselips has been around for a few years but haven't been able to build a strong audience; maybe because they lack a distinct style. Their earlier albums made one think they were listening to Jethro Tull. This one still has a bit of the Tull feel to it plus some of the Moody Blues style thrown in too, although it's quite an improvement over previous albums. I'm sure a lot of listeners who like 'progressive rock' (in the 1972 sense) will like this.** Clyde Kimsey

TRILLION/EPIC-Collectively, Trillion is a group of superbly skilled and remarkably inventive musicians who have developed a tremendously powerful sound characterized by tightly arranged and consistently melodic songs, performed with all of the instrumental and vocal flash of major British bands such as Queen, Genesis, Yes and Supertramp, combined with the fundamental rock'n' roll power of American counterparts Kansas, Styx and Journey. That's what the hype sheet read. All I can say is, not another one!**

JOE "KING" CARRASCO AND EL MOLINO/ROCK-ROLL TEX-MEX/LISA RECORDS-It don't make a damn what your musical likes or dislikes are in this situation. I've got a record here that'll make a cadaver twitch. A warm body may not be able to stand the moving feet and torso'll do to the beat of Joe "King" Carrasco and El Molino. Take some crazy white Texans and some crazy Chicano Texans, all with their musical chops DOWN, put 'em in ZAZ Studios en El West Side de San Toni then do nothin' but prepare to get down.

This mixture of Tex-Men and Rock and Roll is destined to become a classic, a 12 inch South Texas vinyl legend. If you think I'm pulling your whatever, you're wrong (and foolish).

I mean, would I, could I lie about an album with songs like "Jalapeno con Big Red", "Mezcal Road", which incidentally, was released as a single awhile back) and "Every Woman (Crazy About an Automobile)"? Hell, NO.

The Players on this thing include Texas legends and complete unknowns, it's available at Sound Warehouse under "C" in the Rock section and I'm sorry but I have to go turn ROCK-ROLL TEX-MEX over. **Jim Beal, Jr.

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